



Gregory J. Nickels, Mayor
Mayor, City of Seattle

Michael Killoren, Director
Office of Arts & Cultural Affairs

2006 CityArtist Projects

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Please review all information carefully before applying for funding.

CityArtist Projects Program Manager:
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Office of Arts & Cultural Affairs, City of Seattle

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DEADLINE:
Applications must be
received at our office by

5 p.m. on Tuesday,
February 21, 2006

--or --

postmarked by
the U.S. Post Office by
February 21, 2006.

Earliest Project
Start Date :
July 1, 2006

See page 6 for schedule of
FREE Application Workshops.

Office of Arts & Cultural Affairs

Mission Statement

We promote the value of arts and culture in and of communities throughout Seattle.

By fostering and investing in the creative contributions of our artist citizens to every facet of the community, we engage the creativity in every resident and build a healthy and vibrant Seattle.

Vision

The cultural community serves and expresses the soul of the city, alongside its capacity for innovation, its educational resources, its economic vitality, its quality of life, and its spirit of racial and social equity.

Our vision is of a city justly renowned for its cultural dynamism, innovation, opportunity and inclusiveness, where artists thrive and are valued

Commitments

- Ensure access for all Seattle residents to a wide range of cultural opportunities, with particular attention to youth and the least served.
- Promote a citywide environment rich with public art and cultural activity.
- Support and advocate for artists and cultural organizations – the essential partners in our mission.
- Demonstrate a commitment to excellence in all our cultural investments and to good stewardship of our resources through sound management and best practices.
- Encourage artist-friendly public policy and represent the voice of artists and the cultural sector in City goals and governance.
- Engage the universal language of art to spark positive civic dialogue, celebrate diversity, and promote racial and social equity.
- Promote the value of arts and culture in formal education and lifelong learning.
- Expand awareness of our city's cultural assets and promote Seattle as a cultural destination.
- Provide outstanding Client service to residents and visitors, cultural constituents, and partners in the City and the private sector.

Welcome from the Mayor

Dear Friends,

Welcome to CityArtist Projects, one of our Civic Partnership programs offered through the Office of Arts & Cultural Affairs. I am proud to be mayor of a city with such an incredible array of artists. Your presence and your work enliven every part of our city. We hope to help you bring your creative ideas to life to challenge, engage and delight all Seattle residents and visitors.

CityArtist Projects is part of our Civic Partnerships Program, which makes investments in the arts and cultural community that, in turn, ensure Seattle residents access to a wide variety of arts and cultural opportunities.

Seattle's amazing community of artists is the bedrock of our programs. We are determined that all of our arts funding reflect the breadth and depth of arts and culture across Seattle, from all communities and viewpoints. The success of our CityArtist Projects funding program, as in all City programs, depends upon creativity and inclusion.

The Office of Arts & Cultural Affairs is here to assist you directly. Please talk with our helpful staff and take advantage of our free application workshops, particularly if this is your first application. One-on-one answers are only a phone call or e-mail message away. Contact Irene Gómez, (206) 684-7310, irene.gomez@seattle.gov.

Art makes a difference in our lives. It creates opportunity to share cultures and experiences, to understand ideas and issues, to celebrate and honor one another. Thank you for your contribution to Seattle's creative spirit.



Greg Nickels
Mayor

2006 CityArtist Projects: Program Information and Eligibility

CityArtist Projects is an annual funding program that supports the *development and/or presentation* of projects generated by individual artists based in Seattle. Projects can be new, remounted or a work-in-progress. They can be self- or co-produced. Every funded project must offer one or more public presentation(s) within Seattle city limits. Through this program, the City recognizes the unique working dynamics of the individual artist and his/her contribution to a vibrant and diverse cultural community.

Funding is offered to artists in clusters of disciplines in alternate years.

In 2006, this program will accept proposals in these disciplines:

Film/Media Arts ♦ Literary Arts (including play & screen writing) ♦ Visual Arts

Traditional/Ethnic and Multidisciplinary projects are welcome,
so long as they include one of these primary art forms.

We encourage a broad range of artistic and cultural expression that reflects Seattle's diversity.

Eligibility

To be eligible, the *applicant artist* must:

- have been a Seattle resident or had permanent studio space (not rehearsal space) within the city limits for at least one year at time of application; **and**
- be a professional artist (defined as a person who produces arts on a regular basis, has achieved substantial skill and experience in his/her discipline, and whose accomplishments are recognized by other arts professionals); **and**
- be an individual artist who is the originator of the proposed project; **or**
- be the lead artist of a group of individual artists working together on a single project or with a limited group work history of fewer than three years.

Please note: The CityArtist Projects program gives priority to projects by independent artists or ad hoc groups of artists who are not eligible to receive organizational funding for their work.

To be eligible, the *project proposed* must:

- be created/developed by the applicant/lead artist;
- present a work that is either new, remounted, or in-progress;
- include a sound project plan;
- propose a realistic budget where income equals expenses;
- include a plan for public presentation in the city limits of Seattle within one year of notification if selected for funding; and
- **start no earlier than JULY 1, 2006.**

All projects are required to include a presentation available to the general public within the Seattle city limits. Presentations may be, but are not limited to:

Exhibit	Lecture	Publication*	Recording*
Installation	Performance	Reading	Screening

*These projects must include an actual presentation to share the publication or recording with the public.

2006 CityArtist Projects: Program Information and Eligibility, continued

Award Amounts

- Funding levels range from \$1,000 to \$10,000.
- Applicants should submit plans, including a budget that is realistic for the project, and, where appropriate, co-sponsors' information.
- Projects requesting \$10,000 must demonstrate exceptional artistic merit, well-crafted plans for execution, and a scale that justifies the request.

Evaluation Criteria

- Artistic merit/potential of project.
- Artistic accomplishments of applicant and additional key project artists.
- Appropriateness of project plan, and applicant's capacity to complete the project.
- Public accessibility and plans to reach audiences.

The Office of Arts & Cultural Affairs respects and seeks to achieve cultural and aesthetic diversity by identifying ongoing needs and opportunities within the arts for involving diverse cultures and underserved audiences and artists.

CityArtist Projects will NOT fund:

- Students—individuals enrolled in secondary school or two- or four-year college at the time of application;
- recipients of the 2005 CityArtist Projects Program;
- projects funded by other programs of the Office of Arts & Cultural Affairs;
- purchase of equipment;
- events or presentations in which fundraising is the primary purpose;
- religious services; or
- fiscal agents' fees or indirect costs associated with any project.

Review & Funding

- An independent peer review panel determines eligibility and funding recommendations.
- A work sample is required and is a very important part of the proposal.
- Applicant interviews are not part of the process.
- Award decisions will be based on the panel's evaluation and recommendation.
- Final funding may differ from the amount requested.
- Project can be revised if award is less than amount requested.

Notification and Project Start

Notification of funding decisions will be sent within four months of the application deadline. Earliest project start date is July 1, 2006.

Applicants have one year following notification to complete and present the proposed work.

2006 CityArtist Projects: Before You Apply

Please read through these guidelines carefully before applying to be sure you understand the program goals and requirements. Even if you are an experienced past applicant, you will find that we have made changes to the program; most are intended to make it easier for you to apply.

All funding programs are highly competitive, but the more you apply, the better your chances. We are eager to help.

To ensure your application is of the best possible quality:

- **Attend a workshop**, particularly if you are a first-time applicant.
- **Talk with the project manager** (preferably at least a month before the deadline) to discuss ideas, questions, and budget specifics. Even if you are a past recipient, you may wish to check in with staff about changes in the guidelines.
- **Get feedback on your draft**. There are two draft review workshops where you can get one-on-one feedback. Also, up to two weeks before the deadline, the project manager will be happy to review your draft application or simply talk you through the application individually and offer tips and suggestions.

Free Application Workshops and Draft Review Sessions

We strongly urge all applicants—especially those applying for the first time—to attend a free workshop. Workshops offer an excellent opportunity for you to get help putting together a more competitive application.

Application Workshops 1-2: We will explain the application process and forms and offer helpful application tips. For applicants new to our programs, this is also an introduction to agency programs, processes and other opportunities. Artists who have received funding in the past will share their experiences and suggestions.

Two additional Draft Review Sessions will be devoted to one-on-one counseling of applicants. Bring your proposal draft or notes and discuss with a member of our staff.

Pre-registration is not required for workshops. Just come!

Find convenient bus routes at <http://tripplanner.metrokc.gov>

Workshop 1	Workshop 2	Draft Review 1	Draft Review 2
Beacon Hill Branch Seattle Public Library 2821 Beacon Ave S Mon., Dec. 12, 2005 5 - 7 p.m. <i>Artist:</i> Kathleen Flenniken, Writer	Ballard Branch Seattle Public Library 5614 -22nd Ave NW Mon., Jan. 23, 2006 5 - 7 p.m. <i>Artist:</i> Thomas Harp, Filmmaker	911 Media Arts Center 402 - 9 th Ave N Mon., Jan. 30, 2006 3 - 5 p.m.	Richard Hugo House 1634 -11 th Ave Mon., Feb. 6, 2006 6 - 8 p.m.

If you cannot attend a workshop, or have additional questions, contact the project manager directly. To ensure time for response, please call no later than two weeks before the deadline.

The CityArtist Projects Manager is Irene Gómez, (206) 684-7310, irene.gomez@seattle.gov.

2006 CityArtist Projects - After You Apply

Application Review – The Panel Process

Following the deadline, Office of Arts & Cultural Affairs staff makes sure that applications are complete and received on time. The staff does not evaluate the content of applications. You are responsible for the quality and completeness of your proposal.

An independent peer panel is selected each year specifically for each program. Panels include artists, arts funders and managers, community representatives, and one non-voting Seattle Arts Commissioner. Panels are selected for expertise that reflects all arts disciplines presented by the applicants to the program, as well as diverse experience and viewpoints in the city.

The panel members receive and review all applications in advance. They then meet to review all work samples, and discuss and evaluate all project proposals. They evaluate each application according to the program criteria, determine eligibility, and recommend funding. Panelists take their challenging responsibilities very seriously.

The panel tries to award full funding as much as possible; however, they may elect to award amounts less than requested. Applicants who receive less than full funding will have an opportunity to adjust the size of their project to account for the smaller funding award.

IMPORTANT: Please understand that the peer panel is evaluating your **project proposal**, as well as your artistic capacity. *Submitting an application means key elements and partners of the project are committed to your project as described.* This means if the panel selects your project for funding, you are prepared to sign a contract and go forward with that project. If your project has changed significantly by the time of contracting, you may jeopardize your funding.

Approval and Notification

- Within a month of the panel meetings, panel recommendations are forwarded to the Seattle Arts Commission, a 16-member advisory group, for final approval.
- The Commission's approved recommendations are sent to all applicants following the vote.
- Program staff will not release information regarding the outcome prior to the Commission vote.

If Your Project Is Not Funded:

Try not to be discouraged if you don't get funding this time. Keep trying. Funding for individual artists is limited and there is never enough for all the worthy project ideas. We encourage you to call the Project Manager and ask for a summary of the peer panel evaluation.

This is a chance to learn how you can create a more competitive application. Use every application as a chance to work on the best presentation of your work as an artist.

2006 CityArtist Projects – Things to Know if Your Project Is Funded

If your project is funded, you must meet a number of legal requirements. These requirements are listed here. Please review them before applying. By signing and submitting an application you are promising to meet these requirements if your project is selected for funding.

Signatures Are Required

The applicant artist/lead artist must sign the original application and the contracts in ink.

Contract with the City of Seattle

- Award recipients will sign a contract committing to produce your project and describing a plan of project activities including intended dates and venue for a public presentation.
- Award recipients are responsible for paying all applicable taxes. At the time of contracting, you will need to complete appropriate paperwork.
- Award recipients commit to acknowledge the Mayor's Office of Arts & Cultural Affairs in printed materials, signage visible to the public or in other ways appropriate to the project. The Office will supply preferred wording and logos in electronic format.

Proof of Residency

Award recipients must submit proof of at least one-year residency or permanent studio space in Seattle. Documents must show contractee's name and a *street address* in Seattle with dates encompassing or showing February 2005 through February 2006. Examples include voter registration, Washington State driver's license or ID, rental/lease agreement, utility bills. Check dates on license for coverage of required time frame. Rental agreements or utility bills need to show applicant's name and specific dates indicating a Seattle address for one year (e.g. a utility bill from February 2005 and one February 2006). Geographic boundaries are verified. Enlarge the size of document copy for legible dates. Temporary rehearsal space or studio under a name other than the funded Artist does not fulfill this requirement.

Business License and UBI Number

Seattle Business License and Washington State UBI Number Are Required for Payment

Individuals awarded funds from the Office of Arts & Cultural Affairs must have a Seattle business license and a Washington state Unified Business Identification (UBI) number prior to receiving final payment. **(The business license and UBI numbers are NOT needed to apply for funds.)** The project manager will explain this during your initial contract meeting. (See page 25 for additional information.)

General Tips on Preparing Your Application

We know you are multi-tasking – organizing ahead can really pay off.

- Read the guidelines carefully well in advance of the deadline – even if you are not going to start writing until close to the deadline. Be sure you understand what's expected and identify your questions.
- Attend a workshop – the fastest and easiest way to go over the application.
- Do you have a properly formatted work sample that is representative of your work?
- Try to allow time enough for a colleague or friend to read your application and give you feedback.

Tell Your Story.

You do not have to be a professional grant writer to create an effective proposal. Artists are communicators. You know your discipline, your audience, your goals. A good application has a lot in common with a good performance, script or exhibit – it should tell an individual story that engages and informs the reader. Use all parts of an application to support and reinforce your proposal.

- Use simple, straightforward language.
- Provide specific details of your plan.
- *Relate this project to your goals.* Successful proposals speak to outcomes: what you want to accomplish, the impact you want your project to have on your own artistic development, your art form or cultural discipline, the audience(s) you serve.
- Numbers tell a story, too. Be realistic about project costs. Ask only for what you need. Make an effort to show how other supporters are involved. Even if you ask for full funding, you can show community support through in-kind donations.
- Doublecheck your budget pages! Bad math or unrealistic budgets make a bad impression and may raise questions about your ability to manage a project.
- Review your draft in relation to the Evaluation Criteria.

Remember Your Audience: A Panel of Your Peers.

- Assume panelists are seeing your work for the first time, and remember that no panelist is expert in all disciplines.
- Panelists are fellow artists – they are not impressed by pretentious language, jargon or extravagant claims.
- Describe your project plan and goals clearly and use specific details.
- Be concise, organized and accurate; panelists must read and evaluate dozens of applications.
- Be sure your support materials truly support your project. Does your work sample illustrate the skills, style you want to employ?

Follow Directions and Be Sure Your Application is Complete.

Type in minimum 11-point font. Do not reformat pages. Collate carefully. Count your copies.

If you do not have access to a computer or typewriter, please contact the project manager.

2006 CityArtist Projects - Application Instructions

EVALUATION CRITERIA: What will the panel look for in your application?

The peer review panel will evaluate applications using specific criteria. The most successful application clearly demonstrates how the project meets each of these four main criteria. We've tried to suggest what kinds of things a panel looks for. Bear these main criteria in mind as you fill out the application:

- 1) **Artistic merit/potential of project:** How specifically is the proposed project described? Is it related to clear artistic and professional goals? Is it aimed at a clearly-described challenge, need, or underserved art form or audience? Has the applicant made a strong case for why this project is a priority right now? If the project is already in progress or being remounted, is it clear what will be the outcome of this additional work? If several artists are involved, is it clear why they have been chosen, how they will contribute?
- 2) **Artistic merit/accomplishments of artist applicant and additional project artists:** This is best shown by first, the work sample(s), and second, the artist résumé(s)/biographies. These speak for the applicant's artistic qualifications and experience. In your narrative you can also highlight aspects of your or others' résumés that are especially meaningful to your project. If your résumé is relatively short, your application can still be competitive. The work sample and project description can make a compelling case for an emerging artist.
- 3) **Appropriateness of project plan, and applicant's capacity to complete the project:** Do the Project Description, Budget and Artistic Résumé(s) show the capacity to plan, develop, monitor, execute and evaluate all aspects of the project? Is the project timeline clear and reasonable? Do the request amount and budget (including professional fees to artists) appear appropriate to the needs of the project? Do the numbers add up correctly? Is it clear how funds will be spent? Have you completed similar projects previously? Do you have any other support for your project, including in-kind (donated goods/services)?
- 4) **Accessibility/Public Service/Opportunity for the public to experience the work:** How will the applicant make the project available to Seattle residents? Has the applicant clearly identified the audience they want to reach? Does the project show strategic efforts to increase access for new and diverse audiences or communities (by choice of venue location, publicity, partnerships, etc.)? Is the artist reaching out beyond his/her existing audience?

COVER PAGE

Applicant

The applicants must be an **individual professional artist** based in the city of Seattle. (See page 4 for eligibility requirements.) If you are unsure about the eligibility requirements, contact the project manager.

Applicant Name

Identify the *Individual Artist* or the *Lead Artist* for a group. The artist listed as Applicant will be the legal contractor and recipient of funds. S/he will be the primary project contact and be responsible for fulfilling the contract requirements, including any tax liabilities.

2006 CityArtist Projects - Application Instructions *continued*

Address

The Applicant Artist/Lead Artist **must** include a *street address* on the application. Provide both street and mailing addresses if they are different. If your project is funded, you will be asked for proof of qualifying Seattle residency. (See page 8 for description of residency requirement.)

Project and Event Summary Information

Make your Project Title concise. It will serve as a caption for discussion of your proposal. Information about your public event or presentation should be as specific as possible – this is evidence of your advance planning.

NARRATIVE

Project Overview

Create a clear picture of your project, including discipline(s), timeline, activities or phases, site(s), presentation(s) and/or other work products. Relate your concept, theme, new directions/explorations, or source of inspiration to what you will do. Discuss your project goals in as specific terms as possible. Explain the roles of participating artists or other partners, how they enhance the project, and how the project will unfold over time. If project is being re-mounted, describe how work will be different from the original. Demonstrate that all aspects of the project, from conception to presentation, have been considered.

Project Impact

Why is this project important to your own professional/artistic development and/or to the impact you want to have on your discipline, the community at large? What kind of a “stretch” is it for you? The start or completion of a new work? A new direction in your artistic experience? A collaboration that is particularly meaningful? Will this project have a particular benefit to your community? Will it increase public appreciation or understanding of the art form(s) presented? How will you measure your success?

Audience Access/Promotional Plan

Please discuss whom you want your project to reach and how and where will you publicize your project. What are you thinking of doing to increase access for audiences and to encourage new and diverse audiences? Try to think beyond your “usual” venue and/or mailing list. (For ideas, contact the project manager, Irene Gómez, (206) 684-7310.) Will you be providing free or reduced-price admission for particular populations? Collaborating with or doing outreach to particular communities? Distributing or presenting your work through free and accessible means such as electronic media, public libraries, etc.?

Previous Office of Arts & Cultural Affairs Support

If your work has received previous support from the Office of Arts & Cultural Affairs, please list here. (This is only for the Office of Arts & Cultural Affairs – not other governmental agencies.)

Optional Budget Notes

Take advantage of this space to provide any added information, explanation about the information on your budget pages. Please be clear what page (Expenses or Income) and what line item you are referring to.

PROJECT BUDGET – EXPENSES

Clearly label all significant expense items and show how you calculate costs. Do start by showing fair compensation for yourself and other artists (include how you arrived at those numbers). Are expenses or fees prevailing for the discipline(s) and local area? Figure out all other costs involved in your project and record them in your budget. The more specific your project plan, the better you can foresee your expenses. Be sure to include costs for your public event and any documentation you plan to do.

What are in-kind goods and services?

If some of your costs will be donated, but would otherwise have cost you cash, they are “in kind.” In-kind donations can be in the form of professional services or goods. In-kind goods and services show up as equal amounts on BOTH Expense and Income Budgets. If your performance venue allows you to rehearse without charge, you would show the standard rehearsal rental rate as an in-kind Expense, and then show the same amount as an in-kind donation by the venue on your Income page. Show in-kind items at fair professional or market rates. You can find useful discussions of how to write a budget as an individual artist at www.artisttrust.org and www.toolbox.creative-capital.org.

PROJECT BUDGET – INCOME

Be as specific as you can in showing all sources of income for your project. The Income page asks you to identify **Cash** and **In-kind** sources and to indicate which are **confirmed** (you already know at the time of applying that you will receive this income). Your application will be more competitive if you show more sources of income and support than this grant. Even if you ask for full funding, are you leaving out expenses that you expect to cover by in-kind donations? By showing those in-kind expenses and donations, you are showing community support for the project. Showing an effort to raise funds from other sources, even if unconfirmed, is showing the panel that you are realistic about a contingency plan.

CHECK YOUR TOTALS! Have you included your request from the Office of Arts & Cultural Affairs in your Income Budget? Do total expenses equal total income? Does In-kind Income equal In-kind Expense? Because panelists have hard choices to make, applications with budgets that are confusing or inaccurate may be eliminated. Use the “Budget Notes” box if more space is needed. Call the Project Manager with questions.

2006 CityArtist Projects - Application Instructions

ATTACHMENTS

WORK SAMPLE

The peer review panel gets information on applicants from several sources: the application, the work sample, support materials and the expertise of panel members. Because this program does not include interviews, *your work sample is the most direct representation of your artistic “voice” in the panel process.*

A work sample is required for CityArtist Projects applicants. Artistic quality is the most important evaluation criterion for every peer review panel. Choosing how to represent your work to the panel is often a challenge for applicants; it may be difficult to describe in writing. A work sample is a more direct way to do this.

Rule of thumb: Submit your strongest work sample(s), even if they may not be closest to your planned project. (If not, you may wish to address the difference in your project narrative.) It’s also a good idea to have a friend or colleague review your work samples. Because you are so close to your work, you may not be the best judge of what sample has most impact for someone less familiar.

LITERARY WORK SAMPLES and Work Sample ID Sheets must be submitted with a copy for each application copy, so that panelists can read the sample in advance. All other work samples are submitted in one copy only to be reviewed during the panel meetings.

Work samples and a work sample identification sheet must be submitted with the application. Use clear, easy-to-read handwriting. **The panel will not consider an application without a work sample.** Consult Irene Gómez, (206) 684-7310 or irene.gomez@seattle.gov, in advance if a work sample is not available.

RÉSUMÉS/BIOGRAPHY(IES) FOR ALL KEY PROJECT ARTISTS

Résumés or biographies for all key participating artists must show years and education, artistic and administrative work experience, artistic achievements, recognition or awards. If a résumé is not available, provide a biographical statement. Be sure to list all participating artists on cover page. Please limit résumés to two pages maximum each.

OPTIONAL SUPPORT PIECE

You have the option to submit **one** additional support piece to the panel from this suggested list: brochure, program or postcard from past event, newspaper review, letter of support, or other relevant material referring to artistic quality or management capabilities. **Limit to one piece** and enclose a copy in each set.

2006 CityArtist Projects – WORK SAMPLE

Work Sample Instructions

Follow these instructions in preparing your work sample. Acceptable Work Sample media are:

- ✓ DVD.
- ✓ Video tape (VHS).
- ✓ Compact disc audio.
- ✓ 35-mm slides in a plastic sheet holder (maximum of eight allowed; this counts as one work sample).
- ✓ Photographs (maximum of eight allowed; this counts as one work sample).
- ✓ Literary work (maximum of 15 double-spaced pages for **excerpts**, 25 pages for **scripts**, or 15 pages that include up to eight **poems**; please type in a minimum 12-point font).

NOTE: for **digital work sample formats** we accept JPEG, MP3 and MPEG Video (saved NSTC) to the following media: CD ROM or DVD ROM. Work samples will be shared from a Windows XP platform.

- Label each work sample with the applicant's name and "2006 CityArtist Projects."
- Audio and video samples must be cued to the desired starting point of the section you want heard/viewed, OR directions to begin the work sample in two steps or less must be provided on the Work Sample ID Sheet.
- Identify the specific CD track number(s) on the Work Sample ID sheet.
- State the number of minutes per sample.
- Submit **one copy** of work sample(s) **except for Literary**. See page 13.

Work sample review time by the panel is limited to five total minutes per application.

Remember that changes between formats eat up your time. A maximum of two work samples in separate/distinct media will be reviewed. For example:

- two-and-a half minute CD and four slides;
- seven-and-a-half page literary sample and two-and-a-half minute video; or
- four poems and two-and-a-half minute audio sample).

If you fail to cue your sample(s) or submit items beyond the five-minute limitation, staff will simply play the first five minutes of your work sample.

Work Sample Identification Sheet Instructions

The Identification Sheet introduces your work sample to the panel. Use the included forms (pages 22-24) and limit description to the space provided. Type or write clearly. Note for Literary Excerpts: "Context Statement" explains what happens before/after selected segment. Be brief.

IF YOU WANT YOUR WORK SAMPLE BACK:

Applicants may pick up work samples at the Office of Arts & Cultural Affairs after receiving notification of funding recommendations. **Applicants who want their work samples returned by mail must include a self-addressed, postage-paid envelope with their application.**

Work samples without postage will be discarded 60 days after the notice of funding is sent.

Every effort is made to ensure safe handling of work samples, but the City of Seattle cannot assume responsibility for loss or damage. Application forms and attachments are not returned.

2006 CityArtist Projects – Application Materials Checklist – *Attach to Top Copy*

Please use the checklist below to verify the contents and order of materials in your application package.
SUBMIT THIS CHECKSHEET as the cover sheet of your top copy (signed original).

- ✓ Help save trees. We encourage you to submit double-sided copies.
- ✓ Three-hole punch as many materials as practical.
- ✓ Collate the application material and attachments into complete sets, separated by paper clips, binder clips, or cardboard slip-sheets. Do not bind or staple application material.
- ✓ Check for completeness and timelines of submission.

You will be submitting **eleven (11) sets of the application materials** in the order of documents below for each set.

One (1) set that includes:

- ☐ **Application checklist** (This page will be kept with our file copy; it will not go to the panel.)
- ☐ Application, total of five pages, with original signature.
- ☐ Résumé(s) or Biography(ies) for all key artists (maximum two pages per artist)
- ☐ *Optional Support Piece*: Limit to one. (See page 13, under “Application Instructions.”)
- ☐ Work Sample Identification Sheet(s) (See pages 13-14, under “Application Instructions.”)
- ☐ Literary Work Sample (See pages 13-14, under “Application Instructions.”)
- ☐ Self-addressed, stamped envelope for return of work sample (optional).

Ten (10) sets that include:

- ☐ Application, total of five pages each
- ☐ Résumé(s) or Biography(ies) for all artists (maximum two pages per artist)
- ☐ *Optional Support Piece*: Limit to one. (See page 13, under “Application Instructions.”)
- ☐ Work Sample Identification Sheet for **Literary ONLY**.
- ☐ **Literary Work Sample** (See pages 13-14, under “Application Instructions.”)

OPTIONAL QUESTIONS: The Office of Arts & Cultural Affairs (OACA) works to remove barriers and to ensure culturally diverse access to our programs and services. You can assist us by answering the questions below. Your answers are for administrative use only; they will not be passed on to the Panel.		
Primary Ethnic affiliation:		Are you a bilingual artist, willing to be contacted about assisting OACA to serve artists with limited English-language skills?
<input type="checkbox"/> American Indian or Alaska Native	<input type="checkbox"/> Caucasian	<input type="checkbox"/> Sure, you can contact me. Language(s) _____
<input type="checkbox"/> African	<input type="checkbox"/> Latino or Hispanic	
<input type="checkbox"/> African-American or Black	<input type="checkbox"/> Other _____	
<input type="checkbox"/> Asian or Pacific Islander		

Questions? Contact Irene Gómez, (206) 684-7310, irene.gomez@seattle.gov.

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Application Form - 2006 CityArtist Projects – page 1 of 5

Application must be **received in the office by 5 p.m., Tuesday, February 21, 2006 or postmarked by the Post Office by February 21, 2006.** Incomplete or late applications will not be accepted.

Type in minimum 11-point font. Limit responses to space available. Please do not reformat pages.

Submit 1 Original and 10 copies + 1 copy of Application Checklist (page 15). We encourage two-sided copies.

Amount Requested (Round off figure to nearest \$100):	\$
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Select one: ☐ New Work ☐ Work in Progress ☐ Re-mounted Work

2006 applications are accepted in the following disciplines. Check all that apply:

☐ Film/Media ☐ Visual Arts ☐ Literary Arts (incl. play/screen writing)

☐ *Interdisciplinary ☐ *Traditional/Living Arts

*Projects in these formats must include one of the three disciplines above.

Applicant Information

Name (Individual/Lead Artist)		
Street Address		
City	State	Zip
Phone	E-mail	Web site

Mailing Address

City	State	Zip
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List supporting artists or partners

Project Title:	
Event Date(s) [Season/Month/Year]	# Events/Recording/Publication
Presentation Venue/Studio	Venue Audience Capacity
Ticket/Recording/Publication Price	Projected Attendance
Total Number of Participating Artists	Total Number of Paid Participating Artists

In signing below, I attest that I have been a Seattle resident for at least one year and that the information submitted is true and accurate. In the event CityArtist Project funding is awarded, I am committed to the project described,

Applicant's Signature – in ink (Individual Artist/Lead Artist Only)	Date
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Application Form - 2006 CityArtist Projects – page 2 of 5

Narrative: Describe the project for which you are requesting funds. Limit narrative to the space outlined, typed in minimum 11-point font. **Please do not reformat page.** Your answers should address how your project meets each of the four main evaluation criteria (Instructions, page 10.)

Project Overview Describe your project and project plan. What specifically do you plan to do? How it will unfold (start to end), what are the roles of key artists/partners, and how will it culminate? Relate your project plan to your concept, themes, inspiration. For a re-mounted work, identify which elements will change and how.

Project Impact What is the significance of this project to your work or career as an artist? How will you know that you have accomplished your goals?

Application Form - 2006 CityArtist Projects – page 3 of 5

Audience Access/Promotional Plan What is your intended audience for the work? for your public presentation? What efforts are you planning to reach new or diverse audiences, beyond those who already know your work? For example by your planned location; ticket price; partnerships; outreach to special populations by ethnicity, age or socio-economic level. List media, newsletters, or mailing lists that reach new audiences.

Previous Office of Arts & Cultural Affairs Support: List any support your work has received from this Office over the past three years.

PROGRAM NAME	Amount \$	Status: active or completed
2005		
2004		
2003		

Optional: Extra Budget Notes

Application Form - 2006 CityArtist Projects – page 4 of 5

Project Budget – Please do not reformat page

EXPENSES

Show calculations. Example: “3 artists @ \$400/wk x 6 weeks.” **List in-kind item(s) and their value** in dollar amounts. **In-kind** means donated goods and/or services stated at the value they would have if you had paid cash. Example: “In-kind Design Services, 20 hours x \$50 per hour.” Note that any in-kind expense should also be reported on the INCOME budget as an in-kind donation of the same amount. Use Budget Notes box on Application page 3 if needed.

Item/Description	Cash Expense	*In-kind/Donated
Project Fees (specify role, rate of pay)		
Applicant/Lead Artist Fee		
Other Artists		
Other Professionals (technician, photographer, etc.)		
Materials/Supplies, including rented equipment		
Space/Studio Rental		
Insurance		
Travel		
Promotion		
Documentation/Assessment		
Other Project Expenses		
Sub-totals Expenses	\$	\$

TOTAL PROJECT EXPENSE (= cash + in-kind)

\$

Total Project Expense (cash + in-kind) must equal Total Project Income.

Round numbers to nearest \$100. Please check your calculations carefully.

Application Form - 2006 CityArtist Projects – page 5 of 5

Project Budget – Please do not reformat page

INCOME

Show calculations. Example: “50 tickets @ \$10 x 2 events” **List in-kind items(s) and their value in dollar amounts.** In-kind means donated goods and/or services. Example: Your venue donates rehearsal space for which they would normally charge \$75/hr. Show the rehearsal space cost as an in-kind expense (___ hours x \$75/hr) AND as the equivalent in-kind donation below. **List all funding sources by name, dollar amounts and if confirmed/secured.** Use Budget Notes box on Application page 3 if needed.

Item (Source of funding received or requested)	Cash Income	*In-kind/ Donated	Confirmed? Yes/No
Admissions/Ticket Sales			
Concessions, other revenue (e.g. product sales)			
Co-sponsor or Venue Contribution <small>May include free use of space, promotional support, cash contributions.</small>			
Artist Trust			
Other Foundation/Business Support (Name)			
Individual Contributions/Other Private Support (Name)			
Applicant Cash			
4Culture			
Other Government Support (Name)			
Other (Name)			
Office of Arts & Cultural Affairs CityArtist Request			
Sub-totals Income	\$	\$	

TOTAL PROJECT INCOME (= cash + in-kind)	\$
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Total Project Income (cash + in-kind) must equal Total Project Expense.

Round numbers to nearest \$100. Please check your calculations carefully.

Application Form - 2006 CityArtist Projects

Work Sample Identification Sheet: Audiotape, Videotape, Compact Disc

Applicant Name :	App #:
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Office use only

WORK SAMPLE #1			
Title:			
Medium:	Audio	Video	Compact Disc
Year produced:		Total number of minutes for review:	
Description of work:			
Applicant's role in this work:			
Relationship of work sample to the proposed project:			

WORK SAMPLE #2			
Title:			
Medium:	Audio	Video	Compact Disc
Year produced:		Total number of minutes for review	
Description of work:			
Applicant's role in this work:			
Relationship of work sample to the proposed project:			

Application Form - 2006 CityArtist Projects

Work Sample Identification Sheet: Slides, Photos

Applicant Name :	App #:
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Office use only

1.	Artist:
	Title:
	Dimensions (HxWxD):
	Medium:
	Date:
2.	Artist:
	Title:
	Dimensions (HxWxD):
	Medium:
	Date:
3.	Artist:
	Title:
	Dimensions (HxWxD):
	Medium:
	Date:
4.	Artist:
	Title:
	Dimensions (HxWxD):
	Medium:
	Date:
5.	Artist:
	Title:
	Dimensions (HxWxD):
	Medium:
	Date:
6.	Artist:
	Title:
	Dimensions (HxWxD):
	Medium:
	Date:
7.	Artist:
	Title:
	Dimensions (HxWxD):
	Medium:
	Date:
8.	Artist:
	Title:
	Dimensions (HxWxD):
	Medium:
	Date:

Application Form - 2006 CityArtist Projects

Work Sample Identification Sheet: Literary

(poems, excerpts from short story/novel/screenwriting/playwriting/article)

Applicant Name :	App #:
-------------------------	---------------

Office use only

NOTE: Context Statement briefly describes what happens before/after the excerpt.

1.	Title/Year of Sample:
	Description of work:
	For Excerpt include Context Statement:
2.	Title/Year of Sample:
	Description of work:
	For Excerpt include Context Statement:
3.	Title/Year of Sample:
	Description of work:
4.	Title/Year of Sample:
	Description of work:
5.	
	Title/Year of Sample:
	Description of work:
6.	Title/Year of Sample:
	Description of work:
7.	Title/Year of Sample:
	Description of work:
8.	
	Title/Year of Sample:
	Description of work:

General Funding Policies - Office of Arts & Cultural Affairs

Application Materials Are Public Information

Applications submitted to the Office of Arts & Cultural Affairs become public information. Members of the public may see and copy them if they make a formal request. This is required by the Washington State Public Disclosure Act (PDA:RCW 42.17). To request a copy of the act, contact the State of Washington Code Revisers' Office in Olympia at (360) 753-6804.

Public Benefit

State law authorizes the purchase of services on behalf of the public, but not the donation of public money to organizations or individuals. Funded organizations and individuals must provide public benefits to citizens of Seattle as a condition of their funding.

Discrimination Is Not Allowed On City-Funded Projects

Applicants receiving funds from the Office of Arts & Cultural Affairs must comply with Seattle Municipal Code Chapter 20.44, pertaining to prevention of discrimination in City contracts, and Chapter 5.44, pertaining to license requirements. The complete text of these City codes is available at the office, the City Clerk's office, and the Seattle Public Library.

Business License Is Required

Individuals awarded funds from the Office of Arts & Cultural Affairs must have a Seattle business license and a Washington state Unified Business Identification (UBI) number prior to receiving final payment. (The license and UBI numbers are not needed to apply for funds.) The business license currently costs \$90 per calendar year, \$45 for small businesses indicating that "the worldwide annual gross income and/or value of products is \$20,000 or less." For further information on City business licenses, and to get an application form, please go online at www.seattle.gov/rca/licenses/Blicform.htm, or call the Seattle Department of Licenses and Consumer Affairs at (206) 684-8484. The Unified Business Identification (UBI) number is assigned and required by the State of Washington for all organizations and individuals doing business in the state, for state tax transactions and records. The one-time fee for a Washington State UBI number is \$15. For further information, see <https://fortress.wa.gov/dol/mls/> or contact the Washington Department of Licensing at (360) 664-1400.

Americans With Disabilities Act Applies to City-Funded Projects

The Americans with Disabilities Act (ADA) is a federal law ensuring access to services and facilities for the differently-abled. The Office of Arts & Cultural Affairs respects the needs of people with differing abilities and seeks to make available to applicants, participants, and all interested persons information regarding the provisions of the Americans With Disabilities Act and its applicability to the activities of our agency. For information about public meetings, accessibility, and auxiliary aids, please contact the Office of Arts & Cultural Affairs at (206) 684-7171 (voice), or (800) 833-6385 (TDD Relay). This agency complies with all federal, state and local laws that prohibit discrimination in employment and services.

Office of Arts & Cultural Affairs Supports Freedom of Expression

The City believes a community that fosters freedom of speech and thought will advance as society. Artists play an important role in reflecting and challenging social concerns of the day. The strength of the United States as a nation rests in its tolerance of divergent opinions and ideas. Government support of the arts must similarly tolerate a spectrum of ideas and encourage freedom of thought.

Office of Arts & Cultural Affairs Respects Diverse Cultures

The Office of Arts & Cultural Affairs respects and seeks to achieve cultural and aesthetic diversity in its programs and administration through:

- Ensuring culturally diverse representation in decision-making through attention to cultural diversity in panel selection, hiring of staff, and Commission appointments.
- Developing policies, documents, and procedures that remove barriers to participation.
- Encouraging arts organizations to broaden representation on boards of directors and in employment.
- Identifying ongoing needs and opportunities within the arts for involving diverse cultures and underserved audiences and artists.

Office of Arts & Cultural Affairs, City of Seattle

Mailing Address: P.O. Box 94748

Seattle, WA 98124-4748

UPS, FedEx, hand deliveries:

700 5th Ave, Ste. 1766,

Seattle, WA 98104

Phone: (206) 684-7171

Fax: (206) 684-7172

TDD: (800) 833-6388

Tele-Braille: (800) 833-6385

www.seattle.gov/arts

All Office of Arts & Cultural Affairs guidelines/applications, newsletters, and other material are available in Braille or on cassette (tape). To request differently-formatted materials, call 206-684-7306 and allow three to six weeks for materials to be mailed to you.

City of Seattle

Gregory J. Nickels, Mayor

Office of Arts &

Cultural Affairs

Michael Killoren, Director

Seattle Arts Commission

Michael D. Alhadeff

Richard Andrews

Donald Byrd

Maureen Christoffel

Vinson Cole

Ricardo Frazer

Brian Grant, Vice-Chair

Catherine Hillenbrand

Laura “piece” Kelly

Peter Olagunju

Mark Charles Paben, Chair

Deborah Semer

Tom Skerritt

Sergei P. Tschernisch

Cathryn Vandenbrink

Seattle City Council

Jan Drago, Council President

Jim Compton

Richard Conlin

David Della

Jean Godden

Nick Licata

Richard McIver

Tom Rasmussen

Peter Steinbrueck